



**Edward Johnson Building  
Concert Hall Organ**

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**INAUGURAL CONCERTS**

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**Faculty of Music  
University of Toronto**

Edward Johnson Building Concert Hall Organ,  
Casavant #M225HR34

—HAUPTWERK —

|   |                 |           |        |
|---|-----------------|-----------|--------|
| 1 | Bordun          | . . . . . | 16'    |
| 2 | Praestant       | . . . . . | .8'    |
| 3 | Hohlflöte       | . . . . . | .8'    |
| 4 | Oktave          | . . . . . | .4'    |
| 5 | Splitzflöte     | . . . . . | .4'    |
| 6 | Quinte          | . . . . . | 2 2/3' |
| 7 | Oktave          | . . . . . | .2'    |
| 8 | Mixtur IV ranks | . . . . . | 1 1/3' |
| 9 | Trompete        | . . . . . | .8'    |

— RUCKPOSITIV —

|    |                  |           |        |
|----|------------------|-----------|--------|
| 10 | Gedackt          | . . . . . | .8'    |
| 11 | Praestant        | . . . . . | .4'    |
| 12 | Rohrflöte        | . . . . . | .4'    |
| 13 | Gemshorn         | . . . . . | .2'    |
| 14 | Nasat            | . . . . . | 1 1/3' |
| 15 | Sesquialtera     | . . . . . | 2 2/3' |
| 16 | Scharf III ranks | . . . . . | .1'    |
| 17 | Krummhorn        | . . . . . | .8'    |
|    | Tremulant        |           |        |

— PEDAL —

|    |                 |           |     |
|----|-----------------|-----------|-----|
| 18 | Subbass         | . . . . . | 16' |
| 19 | Oktave          | . . . . . | .8' |
| 20 | Gedacktpommer   | . . . . . | .8' |
| 21 | Oktave          | . . . . . | .4' |
| 22 | Mixtur IV ranks | . . . . . | .2' |
| 23 | Posaune         | . . . . . | 16' |
| 24 | Trompete        | . . . . . | .8' |
| 25 | Schalmei        | . . . . . | .4' |

— COUPLERS —

Hauptwerk to Pedal  
Ruckpositiv to Hauptwerk



## PROGRAM

OCTOBER 20, 1973 . . . . . 8:30 p.m.

Fugue in E flat, BWV 552 ("St. Ann's") . . . . . *Bach*

As part III of the "Clavier Übung", Bach published in 1739 a collection of large and small choral-preludes on the Catechism hymns of the Reformation, these being framed by a Prelude and Fugue in E flat major. The Fugue, suggesting an ascription to the Trinity uses three subjects which are at last combined.

Andante from Trio Sonata No. 4 BWV 528 . . . . . *Bach*

The Six Trio Sonatas (BWV 525-530) were composed in Leipzig for Bach's eldest son, Wilhelm Friedemann. Written in contrapuntal texture of three equal independent voices, these sonatas reveal in their general character of themes and structure the influence of their Italian prototypes.

The Clocks (seven short pieces) . . . . . *Haydn*

The title "Clocks" is actually a generic term for what was in effect a small mechanical organ, housing a set of pipes and small bellows, actuated by a rotating pin cylinder. Joseph Haydn's interest in mechanical organs was the result of his association with Pater Punituvus Niemecz, chaplain to the Esterhazy family. Three of the Niemecz flute clocks dating from 1772, 1792, and 1793, contain 30 original short pieces by Haydn.

Diferencias sobre el canto del Caballero . . . . . *de Cabezon*

The blind organist, Antonio de Cabezon (1510-1566) holder of the royal appointments of Philip II and Emperor Charles, composed music in many instrumental forms. His keyboard variations on the "Song of the Cavalier" present the complete theme successively in the uppermost voice, tenor, alto and bass, accompanied each time by a different contrapuntal network in the other parts.

Charles Peaker, *organ*

Prayer of St. Gregory . . . . . *Alan Hovhaness*

Hovhaness, the contemporary American composer, often includes titles that suggest the spiritual provenance of the music. This simple intimate music with its modal flavour is characteristic of the composer's work.

Sinfonia con tromba . . . . . *Torelli*

The leading figure in the last years of the Bologna school, Guiseppe Torelli (1658-1709), contributed greatly to the concerto style around the turn of the century. The Sinfonia in D major is remarkable for its vigorous themes, idiomatic figuration, and fugal style.

Stephen Chenette, *trumpet*

Charles Peaker, *organ*

## INTERMISSION

Music for Organ, Horn and Gongs . . . . . *Bruce Mather*  
(Commission premiere)

The work was composed between April and August of 1973 in response to a Commission from the University of Toronto, Faculty of Music. The percussion part includes cymbals, cowbells, Japanese bowls, vibraphone, chimes, glockenspiel and tympani as well as gongs. Almost to the exclusion of full organ sound, solo stops are in preponderance in the organ writing. The composer says: "The image of inexorable waves, overlapping and engulfing, accounts for large sections of the work." Bruce Mather, a graduate of Toronto and Stanford Universities, now teaches at McGill University.

Mireille Lagacé, *organ*

Eugene Rittich, *horn*

John Wyre, *percussion*



Gloria and Offertory (from Messe des Paroisses) . . . . . *François Couperin*  
 François Couperin undoubtedly composed the work for his own use at St. Gervais. It is the larger and more conventional of two Organ Masses. Among the finest music of the French Baroque, these "Masses" (versets and interludes to be played in the Mass) include specimens of distinctive forms used during the period. The music with its "agréments" exploits particular colour possibilities of the organ, the stops often being specified.

Mireille Lagacé, *organ*

NOVEMBER 11, 1973 . . . . . 3:00 p.m.

Toccata and Fugue in F . . . . . *Buxtehude*

The holder of the highly prestigious post of Organist, St. Marien, Lubeck, Dietrich Buxtehude played a commanding role in the flourishing musical world of North Germany during the late 17th century. The Toccata and Fugue in F, cast in the form of extended toccata or prelude alternating improvisatory and fugal sections, makes extensive use of the sonorous possibilities of the organ.

Variation on the Chorale "Du Friedefürst, Herr Jesu Christ" . . . . . *Johann Bernhard Bach*

Johann Bernhard, (1676-1749), Bach's second cousin, served as organist in Eisenach. In the partita, the Protestant hymn "Thou Prince of Peace" is stated at the beginning, followed by four variations, each corresponding with one verse of the text.

Passacaglia in G minor . . . . . *Georg Muffat*

Ostinato movements of independent instrumentation, designated as passacaglia and chaconne, occur for the first time in Frescobaldi. Two different types of ostinato composition can be distinguished. One is founded on a concise theme, while the other shows itself in harmonic progression. The "Passacaglia in G minor" by Muffat (1653-1704) combines the two different types, thus enhancing the intensity of its construction.

Prelude and Fugue in C . . . . . *Georg Böhm*

Opening with a virtuoso pedal solo, highly characteristic of the North German composers of the early 18th century, the Prelude is solidly impressive with its 'square cut' harmonies. After a fugal section, the opening figuration returns, neatly rounding off the form.

William Wright, *organ*

Encounterpoint — for organ and string quartet . . . . . *Mieczyslaw Kolinski*  
 (Commission premiere)

The work is based upon two conflicting themes. The one used in the first section lacks a tonal centre and comprises all chromatic tones without conforming to the rules of serial technique; it is stated in its original form and in its intervallic inversion, and is exposed in metro-rhythmically contrasting patterns. A purely tonal interpretation of this theme prepares the second theme which has a pronounced tonal centre; it is a folksong of the Crimean Tatars, titled "The Soldier's Lament". After a developmental thematic encounter, the two themes are simultaneously presented by the organ, while the string quarter provides the necessary link between two opposing themes. Dr. Kolinski, composer and ethnomusicologist, teaches in the Faculty of Music, University of Toronto.

William Wright, *organ*  
 Lorand Fenyves, David Zafer, *violins*  
 Victor Martin, *viola*; Vladimir Orloff, *cello*

INTERMISSION



Three Chorale-preludes from Das Orgelbüchlein . . . . . *Bach*

1. Hilf Gott, dass mirs gelinge (Passiontide)
2. Ach wie Flüchtig, ach wie nichtig (Passiontide)
3. In dir ist Freude (Christmas)

Short chorale-preludes comprise the collection called the Orgelbüchlein (Little Organ Book) which Bach compiled at Weimar and during his first years at Cöthen. Although he originally planned to include settings for the entire church year (164), Bach completed only 45 of the chorale-preludes.

University of Toronto Concert Choir  
Faculty of Music Collegium Musicum  
(Greta Kraus, *director*)  
Charles Heffernan, *conductor*

Prelude, Trio and Fugue in B flat . . . . . *Bach*

A recent discovery by Walter Emery in the Robinson Manuscript, British Museum, the Prelude and Fugue are an early version of the Prelude and Fugue in C (BWV 545). The Trio is an arrangement of the last movement of a gamba sonata in G minor.

Hugh McLean, *organ*

Cantata BWV 146, "Wir müssen durch viel Trübsal" . . . . . *Bach*

Cantata 146 was composed at Leipzig during the year 1740 for the Sunday Jubilate (third Sunday after Easter). The author of the text is unknown. The opening Sinfonia is adapted from the d-minor Clavier Concerto, BWV 1052, which in turn is a transcription of a violin concerto no longer extant. The following chorus is built upon the second movement of the same clavier concerto.

University of Toronto Concert Choir  
Faculty of Music Collegium Musicum (Greta Kraus, *director*)  
Kim Rodgers, *soprano*  
Margaret Anne Richards, *alto*  
Stephen Young, *tenor*  
Jonas Vaskevicius, *bass*  
Charles Heffernan, *conductor*

DECEMBER 2, 1973 . . . . . 3:00 p.m.

I Will Sing Unto the Lord . . . . . *John Amner*  
(Verse anthem for tenor and chorus)

With the changes in language and liturgy demanded by the Act of Uniformity, 1549, a new body of Anglican church music was created. The English anthem, corresponding to the Latin motet was either "full" with chorus throughout, or "verse", with one or more solo voices (with organ or viol accompaniment) alternating with chorus. John Amner (1579-1641), and John Bull (1562-1628) demonstrate in these works a clearness of texture and sensitivity to text.

Hear My Prayer, O Lord . . . . . *Henry Purcell*  
(Full anthem for eight voices)

Purcell was able to incorporate in his own style both the achievements of the English school of the seventeenth century and the influences on that school from Continental sources. A high standard of sacred music was maintained during the Restoration period, owing to the influence of Purcell.

Almighty God, Which By The Leading of a Star . . . . . *John Bull*  
(Verse anthem for mixed voices)

Student Chamber Choir  
Douglas Bodle, *conductor*



Fancy — for Organ and Computer-Synthesized Sound . . . . . *David Jaeger*  
(Commission premiere)

An English Renaissance form of music, "Fancy" is used as the basis for a joint work — music and visual — by David Jaeger and artist, Carol Sutton Martin. The visible part consists of flakes of coloured light (soft colors of a Japanese fruit dessert) produced by light organs linked to the computer electronic tape and cast upon two distinct sculptural forms. The first form: hanging mirrors which move freely with the wind (as the organ is a wind instrument). The second form: high silver-surfaced columns, scattered at random on stage, catching light and reflecting it back to the audience. The composer and artist wish to thank Pennina Coppersmith, architect; Fred Baldwin, builder; James Swanston, carpenter; Martin Liefhebber, draftsman; Henry Zomer, plastics consultant; the University of Toronto Electronic Music Studio, Gustav Ciamaga, director. David Jaeger, graduate of the Faculty of Music, University of Toronto, is with the national music department, Canadian Broadcasting Corporation.

Derek Healey, *organ*

## INTERMISSION

Introduction and Passacaglia in D minor . . . . . *Reger*

Reger completed the composition, which is without opus number, in 1899, but it was not published until 1907, it being a "pièce d'occasion" commissioned by Ludwig Sauer for performance in 1900. After a massive introduction (Grave) of fifteen bars, the simple theme, eight bars in length, is heard in the bass, starting a series of variations unfolding in an uninterrupted ascending progression.

Canon Op. 56, No. 5 in B minor . . . . . *Schumann*

The "Six Canonic Etudes" for pedal-piano, Opus 56, were undoubtedly composed for the new pedal-piano that had been installed in the Leipzig School of Music in 1845. The influence of Bach on Schumann's style is evident in these works. The pedal-piano, and the works composed for it, are rarely heard today, but these Etudes live on in organ repertory, for which they are admirably suited, and in Debussy's masterly arrangement of them for piano.

Chorale No. 1 in E major . . . . . *César Franck*

Franck incorporates the achievements of Romanticism in an essentially Classical framework with a harmonic idiom influenced, to some extent, by the chromaticism of Liszt and Wagner. The three so-called "Chorals" (1890) are actually skillfully developed fantasias on original themes. The "Chorale in E major", cast in variation form, reveals a richness of colour and inventiveness of material.

Douglas Bodle, *organ*

Concerto for Organ, Strings, and Timpani . . . . . *Derek Healey*

Mr. Healey has stated that the dominating influences on his music up to 1962 were Hindemith and Britten. The Concerto for Organ, Strings and Timpani was composed in 1960. There are two movements, an Allegro Furioso with Lento introduction, followed by an Intermezzo and Cadenza, moving into a concluding Vivace without pause.

Derek Healey, *organ solo*  
with Student Ensemble  
Godfrey Ridout, *conductor*

*Program notes by Willis Noble*

*The University of Toronto, Faculty of Music acknowledges the generosity of the Canada Council in providing grants for the commissioning of new works by Bruce Mather and Mieczyslaw Kolinski for these concerts; the Ontario Arts Council in providing a grant for the commissioning of a new work by David Jaeger and Casavant Frères, Ste. Hyacinthe, Quebec, for assisting in the printing of brochures and programs.*



*The Concert Hall organ has been acquired with generous assistance from many sources: a large matching grant from the Audrey S. Hellyer Charitable Foundation; substantial support from the Atkinson Charitable Foundation, the E. W. Bickle, Jackman and Laidlaw Foundations, the Toronto chapter of the Royal Canadian College of organists, and the University of Toronto's Varsity Fund; and many donations from corporations and private individuals. Total cost of the instrument and installation is roughly \$75,000. of which about \$45,000. has been subscribed. A final payment to the builders will fall due in 1974. Proceeds from the inaugural concerts will be credited to the Fund. Further donations are also welcomed. They are tax-deductible. Cheques should be made payable to "Varsity Fund, Organ Account", and sent to: Faculty of Music, Edward Johnson Building, University of Toronto, Toronto M5S 1A1.*

